DOCUMENT RESUME

ED 120 793 CS 202 652

AUTHOR Stewig, John Warren
TITLE Creative Drama.
INSTITUTION North Dakota Univ., Grand Forks. Center for Teaching and Learning.
PUB DATE Oct 75
NOTE 16p.; Not available in hard copy due to marginal legibility of original document
JOURNAL CIT Insights into Open Education; v8 n2 p1-15 (Entire Issue) Oct 1975

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS *American Indians; Annotated Bibliographies; *Childrens Games; Childrens Literature; *Creative Dramatics; Elementary Education; *Instructional Materials; *Learning Activities
IDENTIFIERS *Bicentennial

ABSTRACT

This paper on creative drama at the elementary level defines creative dramatics as a planned sequence of experiences designed to help children solve problems and learn ways to use their bodies and voices to create informal scenes. Such topics are discussed as components of drama, sequence in drama, verbal fluency, dramatizing literature, levels of dramatizing, scene creation, and evaluation. Each of these topics are defined and explicated and some include specific activities. An annotated bibliography is included which also lists books for teachers. A section entitled "Bicentennial Materials," which has a special focus on American Indians, includes a list of filmstrips, records, cassettes, pictures, and books. (TS)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED120793

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

CENTER FOR TEACHING AND LEARNING
UNIVERSITY OF NORTH DAKOTA
GRAND FORKS 58201

October 1975
Volume 8, Number 2

Creative Drama

Creative Drama is not for the talented few or to entertain an audience - PARTICIPATION BY ALL IS MOST IMPORTANT.

This topic is discussed by Dr. John Warren Stewig who has served as a special consultant in drama at one of our Follow Through sites. John, a former elementary teacher, is presently on the staff of the University of Wisconsin - Milwaukee where he teaches drama, language arts and children's literature. He is the author of several professional books and numerous articles.

The Bicentennial Note consists of a brief bibliography of materials compiled by the editor.

CS202652

BEST AVAILABLE COPY

"They Roared Their Terrible Roars And Gnashed Their Terrible Teeth"

By John Warren Stewig

"Marcia was a really good troll that time," one child commented. Another volunteered: "The way she moved her arms looked scary." Bob liked: ". . . the ugly noises she made when she crawled up the bridge." Sara thought the way Marcia fell off the bridge ". . . really looked like she was surprised to be butted."

Not particularly exceptional comments, but I was proud of my children. In four months they had moved from initial movement and pantomime experiences into story dramatization, a relatively sophisticated dramatic ability, and were developing self-evaluation skills. I was more proud of Marcia, however.

A frightened nubbin of a girl when she came into my room in September, she seldom opened her mouth except for timid, one word responses to direct questions. Stays in several foster homes had done nothing to improve her shaky self-confidence. Indeed there seemed little basis for self-confidence--verbally inarticulate, she moved indecisively, and showed minimal evidence of creativity.

When we began drama, Marcia avoided participating. By moving slowly and offering much encouragement, I was able to get her involved in some hesitant first steps in movement exercises and pantomime. Finally the day came when the small group she was in chose her to be the troll in The Three Billy Goats Gruff. (See the version with raffish goats in ink line drawings by M. Brown, Harcourt, Brace and World, 1957.)

That day was a milestone for Marcia, who until then had participated only minimally. Something about the story interested her, she forgot herself, and gave a convincing interpretation of the troll. Her eyes glittered as she stole around the corner of the imaginary bridge, making strange, threatening sounds as she pounced on the unsuspecting littlest goat. As the scene developed, Marcia's confidence grew. At the end of the session, the children were satisfied with the scene, but I was elated with Marcia's progress. Significant personal growth had occurred. With this as a base, further involvement would come later.

This anecdote illustrates only one kind of growth which occurs when children experience a sequence of sessions in creative drama. One writer has identified this type of self confidence, group social development, attitudes and appreciations about literature and drama, and the development of language fluency as outcomes of drama. (G. Siks, Creative Dramatics, Harper and Row, 1958).

Creative Dramatics: A Definition

Creative dramatics is a planned sequence of experiences designed to help children solve problems, and learn ways to use their bodies and voices to create informal scenes. The scenes may be drawn from literature, in which case the child is involved in the problem of translating from one mode (literature) to another mode (movement and voice). Or the scenes may be created by the children, in which case the problem is to make up characters, establish setting, plan a plot and resolve the action.

A variety of activities, from rhythmic movement exploration through pantomime, characterization problems, to quite sophisticated story creation--all are included under the general term, creative dramatics.

One of the distinguishing qualities of creative drama is its inclusiveness. Oppor-

tunity is provided for all children to participate, to take an idea and react to it spontaneously. The key word is opportunity. The teacher makes a genuine attempt to involve all children in the group. This involvement should include allowing timid or unresponsive children to play inanimate objects, if this gives them security. One kindergarten child may prefer to be a rock in the old stone wall when the rest of us are being mice, gathering for the winter. (As when we interpret Frederick, by L. Lionni, Pantheon Books, 1967.) The same is true of older children. When using "The Sandhill Crane," (by M. Austin, in Anthology of Children's Literature by M. H. Arbuthnot, Scott, Foresman, 1972), two intermediate grade children preferred to be the dam in the river. They didn't relate to the animals described in the poem, so they devised a creative way of working together to be the dam opening to let more water into the swamp.

Creative drama is a process for elementary children, rather than a content area with specific grade or level expectations. For college-age students and teachers there is content about drama to be learned, but the same is of less importance when drama is used with elementary children. Drama is primarily a process used with many materials or contents to evoke responses from children.

Components of Drama

All types of drama sessions are made up of four basic components, though in any given session one of these may be more crucial than another.

1. Material. This is the idea used to motivate the session. Motivations usually appeal to the senses of the child. Effective drama leaders use many kinds of motivations: pictures, real objects, conflict lines, and minimal situations, among others. (These alternatives are examined in Spontaneous Drama by J. W. Stewig, Charles E. Merrill Publishing Co., 1973.)

2. Discussion-Questioning Segment. After the leader presents the motivating material, and sometimes as this is going on, discussion occurs. This is spontaneous, i.e., not preplanned by the leader. But it is carefully directed by the leader through his judicious use of questions, to uncover the possibilities in the material.

3. Playing an Idea. This stage varies in complexity depending on the age and the children's previous drama experience. Sometimes this is a simple pantomime of a single activity, e.g., putting on an article of clothing; at other times it is more complex, e.g., playing an entire story which the children have created.

4. Evaluation. This is an important element in drama experiences because children are encouraged to consider what they have done, and to decide which aspects they were pleased with and which could have been done more effectively. Self-evaluation is a basic goal of drama.

The dramatics leader also has a plan for each session. Because of the on-going quality of drama, however, the leader remembers there are other sessions coming later. Though each session has a purpose, the session is not considered a failure if the exact purpose is not reached in that particular session.

Sequence in Drama

In informal classroom dramatics, no premium is placed on polished performance by children with special theatrical abilities. Rather, we are concerned with involving all children in spontaneously responding to problems set by the teacher or evolved by the group. Though the response is spontaneous, the dramatics program itself is not unplanned. There is an identifiable sequence of experiences, moving from simple to complex, planned by the teacher to assure that the most growth possible occurs.

Since the basis of drama is movement, we begin by presenting children with movement problems to be solved. We might begin with non-locomotor motion, perhaps with children sitting on the floor, far enough from each other so they have space to move. Then ask, "What are all the different ways you can think of to move your head?" Continue exploring,

to help children learn how their bodies move, by asking: "What are all the different ways you can move your arms (or hands, or torso, and so on.)"

After several initial experiences, we might use locomotor movement problems. For example, you might ask children: "What are all the different ways you can think of to move from where we are in the room to someplace else in the room?" In such movement experiences, the teacher helps children understand they can vary speed, direction, height, body shape and body part to solve the problem posed. One child might move slowly, in a zig-zag line, at medium height, with a twisted body shape, leading with his elbows. Another, responding to the same question, might move swiftly, in a straight line, at low level, with arms spread to make a wide body shape, leading with his head. In both experiences emphasis is on setting a problem for the entire group of children, to which each child will respond in his own individual way. These are only two initial movement experiences: such movement problems should be part of each creative drama session. (For additional ideas, see Basic Movement Education for Children, by B. Gillion, Addison-Wesley, 1970.)

Leading to drama through movement, the teacher leads experiences in which children plan movement for characters, both human or animal. We might explore the kinds of movements appropriate for the humans in the poems "Chairoplane Chant," or "Some One." (Both in Fives, Sixes and Sevens, compiled by M. Stephenson, Warne, 1968.) Or we could plan movement for the animals in the poems, "The Grasshopper," or "Fat Father Robin," (Both by D. McCord, in Every Time I Climb A Tree, Little, Brown and Co., 1967.)

It's at this stage in the sequence that we might explore movement possibilities for the monsters Max encounters in Where the Wild Things Are by M. Sendak (Harper and Row, 1963). The book contains many movements: ". . . gnashed their terrible teeth, rolled their terrible eyes and showed their terrible claws . . ." Children delight in planning how they will move after Max cries, "...let the wild rumpus start!"

Movement leads naturally into pantomime, and extended experiences in mime underly effective creative drama experiences. Being able to communicate through the body, and thus not having to rely on spoken words of explanation is a valuable drama skill. Such pantomimes may be a tiny fragment, perhaps as momentary as unscrewing the top on a salt shaker, or lifting a glass to drink. Or it may be an involved sequence of separate pantomimed actions flowing together to tell a story, perhaps of the many actions involved in getting ready for, going to, and returning home from a party.

It is important to remember that pantomime is a skill. Whether it is a kindergarten child pantomiming bouncing a ball, or the master Marceau in an involved story sequence, good pantomime is always the result of both thought and practice. (You may find some ideas for mime in The Marcel Marceau Alphabet Book, Doubleday and Co., 1970.) This is the reason why children's pantomime is often so generalized; it communicates poorly or not at all. To pantomime well, one must perform a series of steps, the first of which is to particularize in the mind the actions and objects to be portrayed.

If children are to pantomime opening a box, for example, they must answer some questions in their minds before they begin.

1. How large a box is it?
2. Of what is it made?
3. How does it open?
4. On what is it sitting?
5. What is inside of it?
6. How is it fastened shut?

How the child answers these questions will affect ways the hand, arm and even the torso muscles move during the pantomime. At first these questions need to be posed by the leader orally, to challenge the group to think about the problems. As children develop more mature drama skills, they will ask the questions of themselves.

In thinking about picking up a fork, chil-

dren would need to think about such questions as:

1. Who is doing this? A child picks up a fork differently from an aging and arthritic grandfather.

2. Of what material is it made? A plastic fork taken along to a picnic would weigh differently than a heavy silver one used at a banquet.

3. For what is it being used? If one is trying to maneuver spaghetti to the mouth, the approach with the fork is considerably different from eating something solid like meat loaf.

In these examples the common denominator has been the mental preparation involved in pantomiming the physical movement. The teacher establishes this mental set by talking with children about such aspects of the pantomime as these. Or he may use a different approach and have the children observe themselves closely as they use the real object. For some children, picking up a real pencil helps them as they watch how their arm and hand muscles move. Most of the physical actions we make are unconscious ones; observing reality before attempting to recreate the reality in pantomime may help some children become better at miming.

After establishing the pantomime mentally, the child needs to practice it physically until he eliminates all unnecessary actions and strengthens those which communicate. This practice should vary in many ways:

1. Perform the action slower or faster.

2. Perform it with one hand (or foot) and then the other.

3. Do it closer to the body or farther away.

4. Do it in a large space or a small space.

5. Perform it with your body in a different position, e.g., standing, sitting, lying down.

Later add such other variations as doing the movement or action with one other person, with two, or with a small group. No matter what the sequence of practice, the important thing is that children realize that to do successful pantomime, the actions need practice to be convincing.

After practicing the mime, children need opportunities to perform it for others, to get others' reaction to it. Though drama does not emphasize an audience, children can profit from some evaluation by other children.

After the pantomime is performed, the children may guess what it represents. The important thing to remember is that guessing for the sake of guessing is <u>not</u> the goal. If children can't guess what action a child was performing, try to identify with the group what parts of the pantomime did convey an idea and at what point the idea began to evade the mime and those watching.

Choose ideas for mime from among actions with which the children are familiar, such as actions they perform at home or at school. After children have developed some facility in such topics, they can progress to being people other than themselves doing actions other than their own experiences.

As children become more adept at mime, the leader can direct them to simple story dramatization which will utilize pantomime. Then the activity moves from a simple, disconnected pantomime to a more elaborate series of mimes strung together to tell a story. No matter how involved the drama experience becomes, it always is based on the skill of pantomime.

<u>Verbal Fluency</u>

In addition to being able to express ideas with their bodies, we want children to be able to use their voices effectively. Sendak's book, mentioned earlier, is good not only for movement, but also for the verbal fluency activities it suggests. We might ask children to try their voices in ". . . roaring their terrible roars, . . ." to see how many different kinds of terrible sounds the children can make. Learning to use voice expressively is an important component of drama. Such abstract

sounds as these are good loosening up experiences. With older children, we might explore the variety of sounds made by the Furies when Pandora released them from the box. In doing this, children could consider such questions as:

1. Would each of the Furies make the same sound?

2. If not, how could the sounds differ?

3. How could we use pitch, constancy, or duration to make the sounds different?

4. What sounds might Hope make while trying to get out of the box? How could that be different than the sound it made after it was released by Pandora?

5. How might the sounds made by the Furies change when they heard that Hope had been released?

Later, we might ask children to experiment with many different ways of saying the same sentence, to convey slightly different shades of meaning. For example, the teacher may lift a line from children's dramatization of a scene, and ask them to play with it verbally, to see how they can change the meaning. Try it yourself. In the sentence "My, that's a pretty green dress you're wearing today," at least five different meanings are possible, depending on how pitch, stress, and juncture (pause) are used. Children need opportunities to work with many different types of verbal fluency exercises. A good source of such activities is Development Through Drama, by B. Way. (Longmans, 1967).

Dramatizing Literature

A more sophisticated drama activity is story dramatization. In the process of enacting a piece of literature they have read or heard, children develop deeper understandings about the literature, express their reactions to it, and learn about the process of dramatization. Children take a story they have read or heard, and plan ways they will use their bodies and voices to enact the story. The group plans together effective ways of translating a story from the printed page to a living mode incorporating voice, gesture, and body movement. The purpose of such activity is for the learnings children gain about literature, drama, and their ability to work together in relating these two. Conversely, the purpose is not involving children in learning lines written by adults, making costumes or constructing scenery, leading to a finished performance for the enjoyment of an audience. Though at times groups may make minimal use of props and costumes, more usually it is through imaginative use of gesture and mime that children suggest ideas of place and person.

Levels of Dramatizing

In thinking about literature dramatization, two terms are crucial in describing levels of treatment of the story or poem. We use the terms interpreting, and improvising. The term interpreting may seem a cumbersome way of saying "act out." Frequently teachers respond, "But I do that all the time in my reading classes." However, there is an important distinction between interpreting a story, and improvising on one.

Many elementary teachers do make extensive use of interpreting literature in reading classes. This takes many forms, from simply assigning children to read each character's part, to allowing the group to enact the story without relying on the book. In these activities, a crucial element is successful and accurate interpretation, enactment, or re-creation of the author's statement and intent.

For example, the teacher might work with "The Fox and the Grapes," (in Aesop's Fables, adapted by L. Untermeyer, Golden Press, 1966), asking children how they could convey the anger of the thwarted fox, and the sounds and body movements they might use to show this. In this case, children are being asked to interpret the fable.

However, when the leader asks the children, perhaps after simple enactment as described above, "Can you imagine what might have happened if the grapes had fallen into the fox's paws?" then he is asking children to exterd, to extrapolate, to enrich the basic material with their own ideas. At this point the group moves from simple interpreting to more sophisticated improvising on literature.

Another example may clarify the distinction. Allowing children to choose parts and enact a story is doubtlessly valuable. In such a story as The Midas Touch, children revel in impersonating the greedy king and his pathetic daughter. (See the version included in Greek Myths, by O. Coolidge, Houghton Mifflin, 1949.) But teachers, though they may sense that children are learning from such an experience, too frequently move to more practical considerations after simple interpretation.

Improvisation is the major emphasis in creative dramatics. It is different than interpretation, as it involves going beyond the basic material. Taking the theme of this story, there are a variety of questions children could consider:

1. Why do you imagine the king was so greedy? What might have made him this way?

2. How did his daughter happen to be so sweet, having been raised alone in the castle with her father as an example?

3. How did the king react to other people? (In the story we do not see him interacting with others.) What do you think he was like to his servants? To the people of the town?

4. In what other ways could he have solved his problem?

Children would enjoy improvising their responses to these questions. The teacher uses such questions to stimulate discussion, to encourage children to "act out" their responses, and to create additional episodes which might occur before, during, and after the basic story. No matter what specific questions the leader uses to begin the session, he could move easily from interpretation to improvisation and provide an experience in spontaneous drama for children. In essence he would ask children to draw from within themselves ideas, thoughts, feelings and conclusions based on, but not found in, the basic material.

A Session With Rumplestiltskin

A group of third grade children sat entranced as their teacher read the old Grimm tale. (See the version with elegant illustrations by J. Ayer, Harcourt, Brace and World, 1967.) Several children knew the story, but this was a first attempt at dramatizing it.

To begin, the teacher helped the children divide the story into units of action, or scenes which could be played. (Further description of units of action is included in Read to Write by J. W. Stewig, Hawthorn Books, 1975). This was done because the teacher realized that most children cannot do a story effectively in its entirely. Rather, the plot--a complex unity of events flowing freely from introduction to climax--must be divided into smaller units for dramatization. Together the children and teacher identified the sequence of events which could be depicted in action and words. These included:

1. The scene at the castle; the king commands the miller's daughter to spin straw into gold; the little man appears and the bargain is struck; little man begins to spin straw into gold

2. The next morning: the king is delighted to see the gold; leads the girl to another room with the same command, he departs

3. The girl is despondent; little man reappears, she gives him the ring and he agrees to spin; begins to transform the straw

4. The next morning the king comes, rejoices in the gold; takes the miller's daughter to a still larger room; gives her command to spin

5. Little man reappears; bargain for girl's first child is set; she agrees and he spins gold into straw

6. Next morning: wedding scene

7. One year later, scene in queen's bedroom; little man reappears, gives queen three days to guess his name

8. Next day: queen tries to guess the lit-

tle man's name, to no avail

9. The following day: queen tries to get name from servants and neighbors, little man reappears, queen's efforts to no avail

10. The next morning: messenger appears, reports what he has observed; little man reappears, queen guesses his name with help from the messenger; little man stamps himself in two, and the story is ended

To ease the children into enacting the scenes, the teacher led them in a series of pantomime tasks, including:

1. the king hunting in the woods,

2. the king showing the miller's daughter the straw,

3. the daughter weeping,

4. the little man spinning,

5. the king coming into the room and rejoicing over the gold,

6. the king and the miller's daughter being married,

7. the queen interviewing neighbors and servants,

8. the queen caring for her child, and

9. the little man stamping himself in two.

Each child had a chance to practice each of the pantomime tasks, as the teacher observed and helped them perfect their abilities to mime.

Following this, the teacher divided the children into groups of four; each group chose which child would be the miller, the daughter, the king, and Ruplestiltskin. Then each group worked in their space in the room, joining the sequence of separate pantomimes into a scene. Further development followed another day when children were encouraged to string the separate scenes together to make the plot move from beginning to end. The groups continued to work independently as the teacher moved from one to another, helping them perfect and evaluate their work. As she sensed they were ready, the teacher encouraged children to add words they needed. Dialogue grew gradually, as children made up sentences necessary to advance the plot. No emphasis was put on using the same words each time, though children were encouraged to make the dialogue sound as natural as they could.

When children were satisfied they had action and dialogue planned and practiced to their satisfaction, they shared their interpretations of the story with each other. In discussion which followed, the teacher helped children focus on such questions as:

1. Which were the best parts of our interpretation?

2. What things helped make the story clear?

3. Were there places where we could convey the idea more clearly? What would help us do that?

4. How did the dialogue help the story live? Are there places where there needs to be more talk, or less?

5. What things could we do to make our story better next time?

This was simple story dramatization, or interpretation of the literature. To follow this activity, the teacher could have encouraged children to extend, elaborate, or enhance the story by considering such questions as:

1. How did it happen that the miller lived alone with his daughter? What happened to the mother? What was their life like before the story began?

2. Did the king and the miller's daughter really live happily ever after? What was their life like a year after the story ended? Could you create a scene later when their child was your age?

3. How might the story have been different if the daughter really had been able to spin flax into gold? Or if Rumplestilt-

skin had been benevolent instead of evil? How might the story have ended if the servant hadn't discovered Rumplestiltskin's name?

Using such questions as a basis for discussion and planning, the teacher could help children move to the more sophisticated type of story dramatization, improvisation. Additional enrichment and opportunity for improvisation could be provided by using a different version, Tom Tit Tot by E. Ness (Charles Scribner's Son, 1965), and encouraging children to compare and contrast the two stories. The units of action, and pantomime tasks integral to doing the story would be quite different in using this version, than in doing the version described above. Still another variant, further removed in detail and in the solution to the problem, is the delightful "Whippety Stourie," included in A Comparative Anthology of Children's Literature, by M. Nelson, Holt, Rinehart and Winston, 1972.

Scene Creation

Later in the sequence, the teacher challenges children to build a scene themselves, using a stimulus other than literature. Pictures can be used: one of a person can provide characterization input, one of a place can provide setting input. This idea has been described further in "Pictures: Impetus to Dramatize," by J. Stewig (in Elementary English, March, 1973, p. 393).

Or we might use a minimal situation:

> Imagine you are yourself, coming home late from school. Your mother, who is annoyed with you, is in the kitchen preparing dinner. Your little sister, also there, thinks the situation is funny.

Each group of three children is encouraged to develop characterization and plot in enacting their response to the problem. Even less input is provided when we use conflict lines, which require more creative problem solving by the children. The class might be given one of the following:

> I wonder why they're not here yet?
> That's not what we agreed to do.
> Can you explain to me how this happened?

The children's task is then to create a situation, characters, define the nature of the problem, and a solution which can incorporate the conflict line. In each of these cases, the scenes which develop will be highly individual, since they are not tied to a commonly shared piece of literature. Each of these approaches provides less input than does story dramatization. Because of this, such scene creation experiences should follow story dramatization in the sequence of drama sessions.

Evaluation

The final aspect of a creative drama session is at least as crucial as the other steps, for it involves assessing what happened during the session.

Using the term evaluation necessitates careful definition. Often simple grading of past performance has been called evaluation; in some instances, it means the teacher discusses with children their work, as opposed to writing an "evaluation." In dramatics, however, evaluation is used to mean a very different type of activity, the major feature of which is its cooperative nature, truly cooperative.

By cooperative we mean that both children and leader share their reactions when confronted with the question: how did we do today? The teacher leads the discussion after the children have improvised, but he does not manipulate it--a crucial distinction. When the period is drawing to a close, the leader will bring the children back together, perhaps by having them sit in a circle near him, as proximity is helpful. Then they begin to discuss what went on during the session, the leader remembering always to draw ideas from the children and being careful not to say too much himself.

The leader asks such questions as:

1. Which were the best parts of our improvisation? What things helped to make the story clear? Could people follow what was happening?

2. What parts of it could be improved?

How could we confey our idea more clearly?

3. Which characters were most believable? What aspects made them believable?

4. How did the dialogue help to make the story live? What made it interesting? Was there enough dialogue, but not so much that it got to be mainly talk?

5. What could we do to make it better next time? What are some of the things we did today that we will want to remember to do again next time?

The teacher is naturally not limited to the questions included above--they are simply given as examples.

There is a natural pitfall involved in this procedure--the teacher unconsciously communicates his own ideas without identifying them as such. In question one (above), for example, what he sees as "best about the day's work" might conceivably be quite different from what the children view as "best," perhaps because he misunderstood the intent of what the children were trying to accomplish. At this stage in the session it is imperative that the teacher's listening skills be used as intensively as they were while the children were actually working out their ideas during the session. He may learn something about children's ideas related to the motivation, or to what they were trying to do, which could be of help during the next session. All of this emphasis on careful listening to children, and on accepting their effort, does not suggest a bland acquiesence in mediocrity, insincerity, or superficial praise of everything children do. Rather, it involves very careful building of children's skill in evaluating the work they did during the drama session.

Summary

These and myriad other possibilities await the teacher who tries creative dramatics with children. The rewards are many: development of drama skills, increased ability to portray ideas through movement, pantomime and gestures, growth in language competencies, and increased understanding and freedom of response to literature. Children respond willingly to experiences in drama; a regular sequence of drama sessions can be an exciting challenge in planning and teaching in new ways for the teacher. It can in addition be a unique educational challenge for the children who experience the sequence.

Bibliography

Materials described in the preceeding text are simply examples of literature appropriate for dramatizing. Many books lend themselves to this process. To encourage you in the process of reading widely to find stories and poems children can dramatize, a sampling of other possibilities is included.

Alexander, S. Small Plays for You and a Friend. The Seabury Press, 1973. A more formal approach to drama is provided in this brief book, which includes four to six page scripts for only two participants.

Balian, L. Humbug Rabbit. Abingdon Press, 1974. Many activities, both human and animal, are described in this book, containing two parallel stories, useful for dramatizing.

Bell, G. W. In the Strange, Strange Wood. Brigham Young University Publications, 1972. Contrast the events in Little Red Riding Hood's forest with what goes on in this unusual wood, populated with fantasy creatures.

Cooper, E. The Fish From Japan. Harcourt, Brace and World, 1969. Use this delightful story of Harvey, who longs for a pet, to develop pantomime skills. Using an idea similar to that in The Emperor's New Clothes, Harvey solves his problem.

Hoban, R. The Pedaling Man. W. W. Norton and Co., Inc., 1968. Try "The Crow," and "The Sparrow Hawk" for contrasting bird movements. Then get The Owl Book by R. Shaw (Frederick Warne and Co., 1970) for the variety of owls it describes.

Hopkins, L. B. Zoo! Crown Publishers, 1971. From the lion in the first poem to the elephant in the last, this book provides a wide array of animal poems for dramatization. In contrast to these real animals, have children dramatize

The Scroobious Pip by E. Lear (Harper and Row, 1968) with engrossing pictures of meticulous detail by N. Burkert.

Lisker, S. Lost. Harcourt Brace Jovanovich, 1975. Use this wordless picture book depicting the little boy who suddenly becomes separated from his family, for the variety of actions it includes. Creating dialogue for the story would be a good language challenge for the children.

Newton, S. c/o Arnold's Corners. Westminster Press, 1974. Intermediate grade children will find many scenes to dramatize in this exciting story of the ways Rosalie comes to grips with the mysteries in her small southern town.

Palmer, Geoffrey. Round About Eight. Frederick Warne and Co., 1972. All sorts of animal poems to interpret, or improvise upon, including "The Lama" (O. Nash), "A Kitten" (E. Farjeon), and "The Little Turtle" (V. Lindsay).

Untermeyer, L. The Golden Treasury of Poetry. Golden Press, 1959. With appealing illustrations by J. W. Anglund, this wide-ranging collection of traditional poetry has many animal poems useful for dramatization.

Books for the Teacher

Approaches to doing drama with children have not been codified as completely as in other instructional areas. The foregoing is only one approach to drama. With the hope that you will be motivated to read about other approaches, the following list is included.

BLACKIE, Pamela, et. al. Drama. New York: Citation Press, 1972. This small paperback, written by three experienced British teachers accomplishes two vital purposes. It explains clearly how drama is integral to the open classroom in Britain, and it provides a wealth of practical suggestions for doing both drama and movement with children of all ages.

GILLIES, Emily. Creative Dramatics for all Children. Washington, D. C.: Association for Childhood Education International, 1973. This brief monograph begins with a consideration of the nature of creativity, and then identifies six principles for using creative dramatics. An annotated bibliography is included, following which the author turns attention to special uses of drama (with children who are brain injured, emotionally disturbed, or who speak another language).

GOODRIDGE, Janet. Creative Drama and Improvised Movement for Children. Boston: Plays, Inc., 1970. Another book springing from the vital drama tradition which permeates British education, this comprehensive book will probably be of special use to teachers of intermediate grades. The author provides analysis charts to illustrate the characteristics of children at three levels and correlated drama experiences. Full of specific suggestions, some of which need to be adapted to our different culture.

HEINIG, R. B. and Lyda Stillwell. Creative Dramatics for the Classroom Teacher. Englewood Cliffs: Prentice-Hall, Inc., 1974. The authors, both of whom write from considerable practical experience in leading drama with children, have produced a practical book for other teachers. Beginning with a fully developed chapter designed to answer questions often asked about drama, the authors also consider narrative pantomime, verbal activities, dialogue scenes, and story dramatization.

JORDAN, Diana. Childhood and Movement. Oxford (England): Basil Blackwell, 1967. A good beginning book for the teacher who knows little about movement education. Ms. Jordan writes simply, but convincingly, about the need for movement experiences to be a regular part of the curriculum for the young child. The author acknowledges the importance of Laban's work in Britain, and gives many specific examples of how to use his ideas with children. Not drama per se, but fundamental to a drama program.

LOWNDES, Betty. Movement and Creative Drama for Children. Boston: Plays, Inc., 1971. Ms. Lowndes understands fully the need for experimental work in movement to precede dramatization. She begins by defining the relationships which should exist between teacher and child working in these areas, and then describes sensory and body awareness exercises. The chapter on mime is especially helpful and

leads naturally into drama improvisations. Probably of particular interest to teachers of young children.

McCASLIN, Nellie. Children and Drama. New York: David McKay Co., Inc., 1975. The editor has selected short opinion pieces from major figures in creative dramatics, and provided brief introductory paragraphs about the writers. The book is thus an interesting potpourri of ideas rather than a presentation of one philosophy. The "retrospect" by Winifred Ward, the founder of creative dramatics, sets the stage for the pieces which follow. The articles by Shaw and Heathcote are worth special attention.

McCASLIN, Nellie. Creative Dramatics in the Classroom. New York: David McKay Co., Inc., 1974. In very readable style the author, long recognized as an authority in the field, has set down a collection of practical suggestions for activities the classroom teacher can do. The sections on poetry, and storytelling will be a useful bonus for teachers. The book includes a separate chapter on dramatics in special education.

McINTYRE, Barbara M. Creative Drama in the Elementary School. Itasca (Ill.): F. E. Peacock Publishers, Inc., 1974. This small paperback contains many practical suggestions following a brief introductory rationale for drama as part of the language arts curriculum. The author examines the dramatic process, beginning with sense activities, then progressing to movement and characterization and on to dramatization. After establishing this progression, she describes more completely (in two following chapters) how the progression takes place in the primary grades and in the intermediate grades.

TYAS, Billi. Child Drama in Action. Toronto: Gage Educational Publishing, Limited, 1971. The brief introduction merely sets the stage for the bulk of this useful book: twenty-two units fully developed including what the teacher is to do and say. Some units are based on environments, some on folk literature, and some on holidays. With sensitive adaptation of the questions by users, the material can offer a coherent sequence of dramatic activities.

Bicentennial Materials

I. FILMSTRIPS

Adventures in the Wilderness - Grades 1-6

Series of eight filmstrips include:

Growing Up in a Colonial Family
Planting the First Crop
William Penn and the Quakers
Adventures with Frontier Children
Daniel Boone on the Frontier
Abe Lincoln in Indiana
To California by Covered Wagon
Growing Up With Sam Houston

American Indians and How They Really Lived - Grades 3-7

The following filmstrips depict the crafts and customs of the following Indian tribes:

Hopi and Navajo, People of the Southwest
The Seminoles of the South
The Crow, People of the Great Plains
The Chinook, Fishermen of the Northwest
The Iroquois, People of the Longhouse

Early Expansion of America - Grades 4 - Adult

Six filmstrips showing the following:

Colonial Cities: 1700-1759
Frontier Life in Early America
The Growth of Territorial United States
Blazing the Oregon Trail
The Santa Fe Trail
Mr. Jefferson Buys Louisiana

Indian Heritage - Grades 1-6

This set of six filmstrips include:

Americans Before Columbus

Indian Children
Indian Homes
Indian Celebrations
Indian Legends
Indians Who Showed the Way

Our National Heritage - Grades 3-6

Series of four filmstrips include:

America's Earliest Craftsmen
Bunker Hill, Battle for Victory
Going to America with the Immigrants
American Freedom Documents

II. FILMSTRIPS WITH RECORDS AND/OR CASSETTES

Accent on Ethnic America - Grades 4-12

This series includes six filmstrips, six records and six teacher's guides depicting the heritage and contributions of:

The Chinese American
A Unique Heritage - The Polish American
Colonia - The Mexican American
El Barrio: The Puerto Rican
Shtetl to Suburb: The American Jew
Italian Doesn't Mean Mafia: The Italian American

America - Grades 4-12

Twelve filmstrips with a teacher's guide and 12 records or 12 cassettes based on the television program produced by Alistair Cooke. The series include the early settlements, the Revolution, the Constitution, the westward movement, the Civil War, the railroads, World War I and II, the New Deal, the present and prospects for the future.

American Bicentennial - Grades 3-8

This series consists of twenty filmstrips with teacher's guide and 10 records or cassettes surveying American history:

Discovery and Exploration
First American Revolution
Expansion and Growth
Divided House - The American Civil War
Industrial America - The Third American Revolution
Becoming a Modern Nation
Transformation of American Society
20th Century America

The American Flag - Grades 4-8

Two filmstrips with two records or two cassettes and program guide. Traditional folk songs about the American flag are sung by Burl Ives; Peter, Paul and Mary; Peter Seeger; Joan Baez; Josh White with lyrics appearing on the screen for the students to participate. Also included in filmstrips are paintings, photographs and illustrations.

The Living Bicentennial Documents - Grades 4-12

This series consists of six filmstrips and six cassettes with teacher's guide. It includes the Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, the Star Spangled Banner, the Pledge of Allegiance and the words of Franklin, Jefferson, Washington and others.

III. RECORDS AND/OR CASSETTES

American Indian Dances - Grades K-6

This record includes dances of the Navajo, Sioux, Apache, Zuni, Flathead, Plains, Canadian Plains and San Ildefonso. Description of each dance is also included.

Sounds of Indian America - Plans and Southwest - Grades 1-Adult

One record with seven colored photographs of dances recorded at the Inter-Tribal Indian Ceremonial at Gallup, New Mexico.

Stories About Our Country - Grades K-3

Six cassettes include:

The Voyage of Christopher Columbus
Pilgrim Neighbors and Indian Friends

The Story of Virginia Dare
"Westward Ho" with the Pioneers
Adventures of Daniel Boone
Betsy Ross and "The Story of Our Flag"

The Pueblo Indians - Grades 2-6

A Pueblo Indian chief tells a legend and reads a host of Indian stories.

All of the foregoing may be ordered from:

The Baker and Taylor Company
Audio Visual Services Division
P. O. Box 230
Momence, Illinois 60954

IV. PICTURES

Indians of the United States and Canada

Six sets of 48 prints in color with information about each one. Prints included are:

Set 1 - Indians of the Northeast
Set 2 - Indians of the Southeast
Set 3 - Indians of the Plains
Set 4 - Indians of the Southwest (Culture)
Set 5 - Indians of the Southwest Today
Set 6 - Indians of the Northwest

Living Together in America

Twenty 12 1/4 x 17 inch pictures in color with a manual on:

American Indians
Mexican Americans
Puerto Ricans
Cubans
Blacks
Chinese
Japanese
Appalachians (Scotch and English)
Irish
Jewish
Italians
Other Europeans
Hawaiians

The foregoing may be purchased from:

David C. Cook Publishing Company
Elgin, Illinois 60120

V. BOOKS AND RECORDS

The Freedom Books by Bill Martin

This series consists of the following ten books with teacher's guide and ten records or cassettes:

I Am Freedom's Child
Once There Were Bluebirds
America, I Know You
Poor Old Uncle Sam
It's America for Me
Spoiled Tomatoes
Adam's Balm
I Reach Out to the Morning
Freedom's Apple Tree
Gentle Gentle Thursday

From:

Bomar
622 Radier Drive
Glendale, California 91202

VI. BOOKS

Makers of America

Ten volumes of a documentary history of the Ethnic Pluralism of America.

Vol. 1 - The Firstcomers, 1536 - 1800
Vol. 2 - Builders of a New Nation, 1801 - 1848
Vol. 3 - Seekers After Freedom, 1849 - 1870
Vol. 4 - Seekers After Wealth, 1871 - 1890
Vol. 5 - Natives and Aliens, 1891 - 1903
Vol. 6 - The New Immigrants, 1904 - 1913
Vol. 7 - Hyphenated Americans, 1914 - 1924
Vol. 8 - Children of the Melting Pot, 1925 - 1938
Vol. 9 - Refugees and Victims, 1939 - 1954
Vol. 10 - Emigrant Minorities, 1955 - 1970

Obtained from:

Reference Division
Encyclopedia Britannica
Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611

American Indian Curricula Development Program developed by the United Tribes of North Dakota, Bismarck, North Dakota.

INSIGHTS is published eight times during the academic year by the Center for Teaching and Learning, University of North Dakota.

Subscriptions are $3.50 per year payable by check or money order to INSIGHTS, Center for Teaching and Learning, Corwin Hall, University of North Dakota, Grand Forks, ND 58202. Editor - Clara A. Pederson.